Athol Fugard Hello And Goodbye Monologue

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16.000 literarische Übersetzungen ins Deutsche! Diese Bibliographie verzeichnet die literarischen Übersetzungen ins Deutsche seit Erfindung des Buchdrucks.

Literature and Language Teaching is for teachers and trainers who want to incorporate literature into the language classroom. It is suitable for teacher trainers, teacher development groups or teachers working on their own. This book contains tasks and activities which encourage reflection on some of the issues and debates involved in using literature in the language classroom and explore different approaches to using literature with teenage and adult learners at all levels. It suggests criteria for selecting and evaluating materials for classroom use and identifies some of the distinctive features of novels, short stories, poems and plays so that these can be successfully exploited in the classroom. A wide range of practical ideas and activities for developing materials is provided. Tasks also encourage the observation and assessment of lessons using literacy texts, and draw on English language material by a variety of authors from all over the world.

Drawing on recent post-structuralist and cultural materialist concepts, Orkin (English, Witwatersrand U., South Africa) examines how South African drama over the past several decades has constructed the subject and the landscape, presented the body, and sometimes sought to define a national culture. He considers both individual playwrights and theatre companies. Distributed in Anglo-America by St. Martin's. Paper edition (unseen), $16.95. Annotation copyrighted by Book News, Inc., Portland, OR

All actors and acting teachers need The Ultimate Scene and Monologue Sourcebook, the invaluable guide to finding just the right piece for every audition. The unique format of the book is ideal for acting teachers who want their students to understand each monologue in context. This remarkable book describes the characters, action, and mood for more than 1,000 scenes in over 300 plays. Using these guidelines, the actor can quickly pinpoint the perfect monologue, then find the text in the Samuel French or Dramatist Play Service edition of the play. Newly revised and expanded, the book includes the author’s own assessment of each monologue.

Hello and Goodbye

Fresh perspectives on political theater and its essential contribution to contemporary culture. Focused studies of individual plays complement broad-based discussions of the place of theater in a radically democratic society. This consistently challenging collection describes the art of change confronting the actual processes of change. 17 photos.

This is a comprehensive workbook for actors, covering the key characteristics and profiles of a wide range of African accents of English. Its unique approach not only addresses the methods and processes by which to go about learning an accent, but also looks in detail at each example. This lets the reader plot their own route through the learning process and tailor not only their working methods but also their own personal idiolect. Full breakdowns of each accent cover: an introduction giving a brief history of the accent, its ethnic background, and its language of origin preparatory warm-up exercises specific to each accent a directory of research materials including documentaries, plays, films and online resources key characteristics such as melody, stress, pace and pitch descriptions of physical articulation in the tongue, lips, jaw, palate and pharynx practice sentences, phoneme tables and
worksheets for solo study. African Accents is accompanied by a website at www.routledge.com/cw/mcguire with an extensive online database of audio samples for each accent. The book and audio resources guide actors to develop their own authentic accents, rather than simply to mimic native speakers. This process allows the actor to personalize an accent, and to integrate it into the creation of character rather than to play the accent on top of character.

The relationship between Johannesburg's Market Theatre and the economic and political forces of South Africa's apartheid regime was both complex and somewhat ambiguous. The theatre's two founders, Mannie Manim and Barney Simon, however, from idealistic beginnings managed to steer their experimental enterprise around pitfalls ranging from censorship, boycotts and recuperation by big business to the difficulties encountered in finding black authors, let alone black audiences. If the place occupied by the Market institution in apartheid society is emphasized throughout the present study, its contribution to the aesthetic of resistance is also underlined through detailed criticism of the plays and authors dominating the theatre. Pieter-Dirk Uys, Barney Simon's workshop plays and, among others, Black Consciousness plays are subjected to various methods of theatre performance analysis. The reckoning that had to come in the early 1990s revealed itself as globally positive; the reasons for this may be found in the updated concluding part of Playing the Market, which is composed of more general essays (including one on the vibrant Junction Avenue Theatre Company) on how the theatre scene in contemporary South Africa started to change. A postscript reveals more specific aspects of the Market situation in the late 1990s when its hegemony in the New South Africa was already being questioned.

Over the years, Marion has watched her life drain away. Children and husband gone, she ekes out her life in a country utterly transformed. But it’s the only home she has. As the new South Africa prepares for the World Cup finals, old divisions and suspicions seem as deep as ever, and the intruder she has been expecting, dreading and needing, arrives. Will true reconciliation turn darkness into hope? Solomon and Marion is a brand new play from an award winning South African writer, and it recently won the Fleur Du Cap Awardfor Best New South African Play. Foot is Artistic Director of the Baxter Theatre Centre and has won a bevy of South African theatre accolades. Foot has put most of her energy into helping other playwrights and theatre-makers realise their work, and she has nurtured several dozen new South African plays to their first staging. This includes producing the international hit Mies Julie written and directed by Yael Farber. Her own hard-hitting plays tackle social issues and have laid bare the brutality and sickening frequency of child rape in South Africa; Tshepang (2002) was based on a real event, the alleged gang rape of a nine-month-old baby by six men in a remote, impoverished community. Foot used refined, ironic humour to sketch a portrait of the community, then turned everyday objects into symbols with horrific poetic effect. Karoo Moose (2007) returned to the subject of child rape and a rural town — a shattered, forsaken community where ‘there are no fathers’. A 15-year-old girl is sold for sex to
pay off the gambling debts of her jobless and spiritually crushed father, ‘an opportunist with no opportunities’. And in Solomon and Marion, Foot explores the cruelty of the meaningless murders which betray her country. Hear and Now, Karoo Moose and Tshepang are also published by Oberon Books. Winner of the Fleur Du Cap Award for Best New South African Play Worlds in one country is a compact, inclusive history of writing in South Africa from the nineteenth century to 1994 that crosses boundaries of language and colour, including prose, poetry and theatre. Dans la maison d’une famille afrikaner, quelque part en Afrique du Sud, Johnnie, un jeune homme, attend. Il parle de sa vie, de ses rêves, il parle de son père, malade, dans la chambre voisine. "Albert Wertheim’s study of Fugard’s plays is both extremely insightful and beautifully written... This book is aimed not only at teachers, students, scholars, and performers of Fugard but also at the person who simply loves going to see a Fugard play at the theatre." --Nancy Topping Bazin, Eminent Scholar and Professor Emerita, Old Dominion University Athol Fugard is considered one of the most brilliant, powerful, and theatrically astute of modern dramatists. The energy and poignancy of his work have their origins in the institutionalized racism of his native South Africa, and more recently in the issues facing a new South Africa after apartheid. Albert Wertheim analyzes the form and content of Fugard’s dramas, showing that they are more than a dramatic chronicle of South African life and racial problems. Beginning with the specifics of his homeland, Fugard’s plays reach out to engage more far-reaching issues of human relationships, race and racism, and the power of art to evoke change. The Dramatic Art of Athol Fugard demonstrates how Fugard’s plays enable us to see that what is performed on stage can also be performed in society and in our lives; how, inverting Shakespeare, Athol Fugard makes his stage the world. A playwright whose work is appreciated on a global scale, Athol Fugard's plays have done more to document and provide a cultural commentary on Apartheid-era South Africa than any other writer in the last century. Using mostly migrant workers and township dwellers, and staging guerrilla-raid productions in black areas, Fugard frequently came into conflict with the government, forcing him to take his work overseas. Consequently, powerful plays such as The Blood Knot, Sizwe Banzi is Dead, and Master Harold... and the boys came to broadcast the inequities of the Apartheid-era to the world. Fugard's work retains an insistent influence, and is studied and performed the world over. Alan Shelley’s study is an accessible but profound analysis of the man, his work and its influence, the social injustices that drive him, and the lives of those who people his remarkable plays. Post-Colonial Literatures in English, together with English Literature and American Literature, form one of the three major groupings of literature in English, and, as such, are widely studied around the world. Their significance derives from the richness and variety of experience which they reflect. In three volumes, this Encyclopedia documents the history and development of this body of work and includes original research relating to the literatures of some 50 countries and territories. In more than 1,600 entries written by more than 600 internationally recognized scholars, it explores the effect of the colonial and post-colonial experience on literatures in English worldwide. One of the most striking features of cultural life in South Africa has been the extent to which one area of cultural practice - theatre - has more than any other testified to the present condition of the country, now in transition between its colonial past and a decolonized future. But in what sense and how far does the critical force of theatre in South Africa as a mode of intervention continue? In the immediate post-election moment, theatre seemed to be pursuing an escapist, nostalgic route, relieved of its historical burden of protest and opposition. But, as the contributors to this volume show, new voices have been emerging, and a more complex politics of the theatre, involving feminist and gay
initiatives, physical theatre, festival theatre and theatre-for-education, has become apparent. Both new and familiar players in South African theatre studies from around the world here respond to or anticipate the altered conditions of the country, while exploring the notion that theatre continues to 'intervene.' This broad focus enables a wide and stimulating range of approaches: contributors examine strategies of intervention among audiences, theatres, established and fledgling writers, canonical and new texts, traditional and innovative critical perspectives. The book concludes with four recent interviews with influential practitioners about the meaning and future of theatre in South Africa: Athol Fugard, Fatima Dike, Reza de Wet, and Janet Suzman.

"Theatre is not part of our vocabulary": Sipho Sepamla's provocation in 1981, the year of famous anti-apartheid play Woza Albert!, prompts the response, yes indeed, it is. A Century of South African Theatre demonstrates the impact of theatre and other performances-pageants, concerts, sketches, workshops, and performance art-over the last hundred years. Its coverage includes African responses to pro-British pageants celebrating white Union in 1910, such as the Emancipation Centenary of the abolition of British colonial slavery in 1934 organized by Griffiths Motsieloa and HIE Dhlomo, through anti-apartheid testimonial theatre by Athol Fugard, Maishe Maponya, Gcina Mhlophe, and many others, right up to the present dramatization of state capture, inequality and state violence in today's unevenly democratic society, where government has promised much but delivered little. Building on Loren Kruger's personal observations of forty years as well as her published research, A Century of South African Theatre provides theoretical coordinates from institution to public sphere to syncretism in performance in order to highlight South Africa's changing engagement with the world from the days of Empire, through the apartheid era to the multi-lateral and multi-lingual networks of the 21st century. The final chapters use the Constitution's injunction to improve wellbeing as a prompt to examine the dramaturgy of new problems, especially AIDS and domestic violence, as well as the better known performances in and around the Truth and Reconciliation Commission. Kruger critically evaluates internationally known theatre makers, including the signature collaborations between animator/designer William Kentridge, and Handspring Puppet Company, and highlights the local and transnational impact of major post-apartheid companies such as Magnet Theatre.

"I can't believe we're arguing over a Blue Riband" "I can't believe we're stuck down a mine." "Yet here we are" 3rd May 1979, South Wales. Thatcher is counting her votes, Sid Vicious is spinning in his grave, and six Welsh miners are trapped down a coal mine. Within two weeks everything these men believe in and everything they know will have changed. A darkly comic drama looking at the dramatic two weeks in which a group of Welsh miners are trapped underground. Chris Urch's debut full-length play is packed full of blistering comedy and summons a generation of lost voices.

The Drama of South Africa comprehensively chronicles the development of dramatic writing and performance from 1910, when the country came into official existence, to the advent of post-apartheid. Eminent theatre historian Loren Kruger discusses well-known figures, as well as lesser-known performers and directors who have enriched the theatre of South Africa. She also highlights the contribution of women and other minorities, concluding with a discussion of the post-apartheid character of South Africa at the end of the twentieth century.

Barney Simon (1932–1995) was the legendary artistic director, writer, and co-creator of the Market Theatre in
Johannesburg, one of the most influential and distinguished theatres in South Africa and the world. He workshoped, wrote, and directed unforgettable and pertinent plays in his quest to "hold a mirror up high to society." These works stand as a testament to South Africa's recent history. Here are 80 testaments from international artists about Barney's often mysterious creative process. Barney was especially known for his famous "orange exercise." Through a single orange, he communicated lessons of detail, care, and respect. With full-color illustrations throughout, this is an essential book for students and teachers of theatrical expression, and indeed for anyone who strives to understand their own voice. With the passing of a decade of democracy in South Africa, The World in an Orange is a record of the last years of apartheid and the role of the arts community in bringing it down.

New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country. With award-winning writing and photography covering everything from politics and food to theater and fashion, the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself, while celebrating New York as both a place and an idea.

Presented by the Adelaide Festival Centre Trust at the Space from August 11-20, 1976, starring Anthony Wheeler and Olive Bodill.

This collection of four plays, set in Port Elizabeth, South Africa, portrays tense family relationships or situations against a background of wider suffering and tensions, engaging our sympathies for South Africans of all races.

First performed in 1965, this play seeks to rise above political issues to explore themes of personal freedom and self-realization. It is aimed at students of 20th century drama, South African literature and readers with an interest in contemporary theatre and politics of South Africa.

It also shows surprising connections between socialist East Germany, where Brecht's 1950s projects impressed the emerging Heiner Muller, and apartheid-era South Africa, where Brecht's work appeared on the apartheid as well as anti-apartheid stage. Brecht also shaped the work of South Africa's Athol Fugard whose work reappeared in state and dissident theatres in East Germany. The book concludes with a reflection on Brechtian aspects of South Africa's Truth and Reconciliation Commission and introduces new more precise translations of key Brechtian terms."--Jacket.

Studienarbeit aus dem Jahr 2010 im Fachbereich Englisch - Pädagogik, Didaktik, Sprachwissenschaft, Note: 2,0, Ludwig-Maximilians-Universität München, Sprache: Deutsch, Abstract: Teaching Literature befaßt sich mit den Fragen warum, wie und welche Literatur man im Englischunterricht an Gymnasien unterrichten soll, kann und muss. Dabei werden verschiedene Arten der Literatur herangezogen und verschiedene Arten im Umgang mit ihr erläutert.

In the Company of Actors is a wonderful ensemble of entertaining and illuminating discussions with sixteen of the most
celebrated and prestigious actors in contemporary theatre, film and television. The impressive list of actors includes: Eileen Atkins, Alan Bates, Simon Callow, Judi Dench, Brenda Fricker, Nigel Hawthorne, Jane Lapotaire, Janet McTeer, Ian Richardson, Miranda Richardson, Stephen Rea, Fiona Shaw, Anthony Sher, Janet Suzman, David Suchet, and Penelope Wilton. Carole Zucker covers a wide range of topics including the actors' main childhood influences, their actor training, early acting experience, preparation for roles and sound advice for coping with actors' problems such as creative differences with other actors or directors.

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